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# Journal of the Amateur Photographic Society of Madras.

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## *EDITORIAL NOTES.*

ANOTHER year has commenced and we wish it, and our Society every good fortune. We enter it, however, with fear and trembling.

A Committee meeting was called on the 15th January, when new office bearers were elected. Among other matters brought up for consideration was the "Status of the Society," and it will be seen from the Annual Report that the Society has a large credit balance at the bankers and a good number of members.

A deplorable fact faces us, and that is that there is little or no interest shown by the members in the Society. At the Annual Meeting, out of 14 members resident in Madras, only 2, in addition to 4 on the Committee, were present.

During the whole of last year the montly meetings were very poorly attended, and in the month of June I find the following entry in the minute book:—"Monthly meeting held June, 1899, only 2 members were present, the President and Honorary Secretary. No meeting was held in consequence."

The number of members present at these meetings varied throughout the year from 2 to 7. During the hot weather months it is not expected that many will be present, but through this last cold weather the same lack of interest has been shown.

It was decided at the Meeting held last month, to have demonstrations at every monthly

meeting, and for this purpose to employ a paid Demonstrator and Editor, whose duties will be,

i. To give monthly demonstrations,
ii. To print illustrations for the *Journal*,
iii. To be in charge of the dark room, and
iv. To edit the *Journal*.

His salary being fixed about Rs. 50 or so according to his qualifications.

According to the above arrangement post cards were sent to members informing them that a demonstration on "The camera" would be given by Major Van-Geyzel, I. M. S., at the meeting this month. When the evening arrived, however, only 4 members on the Committee were present and in consequence no demonstration was given.

With such a good dark room ready for immediate use, it seems a thousand pities that little or no practical interest is shown in photography by our members. Is the subject played out in Madras? Surely not, else why have we a better balance at the bankers than in any previous year. It is suggested that the demonstrator should treat us all as if we were beginners, and lead us up stage by stage to X Rays and Coloured Photography; in this last branch experiments would be interesting. Our dark room is capable of holding quite 20 people, has a punka, and windows which can be opened when possible, and the demonstrator will be ready at 24 hours notice to help any member in the dark room, or to develope and print for him on a small remuneration to be settled between the parties.

A *Résumé* of these monthly demonstrations should be of great interest to up-country members, and we feel sure that when resident members know that something of interest is to be seen at the monthly meetings. They will attend in larger numbers than has lately been the case.

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AT the last meeting Major Van-Geyzel told a member why some plates exhibited were under-exposed; and a "film," "Austin and Edwards double Instantaneous" was exhibited which with 8 seconds exposure gave a thin useless negative and was fogged. The reason arrived at was that the film was stale, and the member was advised to develope an unexposed film.

WE congratulate Major E. P. Youngerman on being specially mentioned in the Amateur Photographic Society for special "Foreign" composition. The following remark is made with regard to those competing from foreign lands:—

"We may confess that we feared at the outset that in most quarters our friends, long separated from the theatres of rapid progress and formation of new tastes and ideas, might inundate us with prints of the shiny, sharp-all-over P. O. P. kind. But these prove to be few and far between, quite a number being of the finest kind of platinotype and carbon. We shall reproduce many of these in an early issue."

---

THE AMATEUR PHOTOGRAPHER advertises the following competition which ought to be interesting to Madras members:—

"To READERS ABROAD.—A Second Competition for Colonists and all foreign residents (other than in the Continent of Europe) will close August 1st. Entry Forms and Rules will be announced in a week or two."

---

NO pictures on "Architecture" were sent in for the half-yearly competition in December last. The half-yearly competition for June, is "A Water Scene," and we hope members will forward pictures.

---

IT was not possible to issue a *Journal* last month, owing to the complete change in the management of the Society. The Annual Meeting took place on the 15th January and the Society's property was handed over to the new Honorary Secretary on the 20th idem, after which date it was too late to get the *Journal* through the Press. Therefore the present number is a combined *Journal* for January and February. By next month we hope a paid Editor will have been secured to carry on the work.

---

THE Honorary Secretary desires to ask members to send her negatives from which prints may be made for the frontispiece of the *Journal*, three members resident in Madras have already promissed negatives, and up-country members are also requested to assist in this direction.

THE Honorary Treasurer begs to request that members who have not already forwarded their subscriptions for the current year, will do so without delay, as subscriptions are payable strictly in advance. Failing receipt of subscriptions before the 1st march, the next copy of the *Journal* will be forwarded V. P. P. to members who are still in arrears.

## *OUR HOME LETTER.*

*November 20th, 1899.*

IT has been suggested that photographers who travel about the country should photograph the advertising monstrosities that are spoiling our scenery in many places, and by exhibiting them in the lantern when occasion offers, endeavour to set public feeling against the all too frequent desecration of Nature's beauty. It cannot be denied that natural scenery is not only disfigured by the vulgar enterprise of the advertising contractor, but it is also injured in a multitude of other ways often absolutely unnecessary. The presence of telegraph poles in secluded country places has more than once caused the photographer much trouble and inconvenience, when it has only been with the greatest difficulty that some ugly post conspicuously in the foreground could be avoided. A law compelling telegraph wires to be conveyed underground is perhaps hardly likely to be passed within the next twenty years, bnt I am quite sure that the extra expense in which the nation would be involved for underground wiring, would be out of all proportion to the improvement effected by the change.

One can scarcely expect that such a commercially inclined generation will do anything in regard to regulating the style of architecture in villages and places where buildings form important objects in the landscape, but the artist would like to see rows of third-rate cottages, barns and outhouses with corrugated iron roofs, and iron railings in general removed off the face of the earth. Photography has an indirect use in drawing one's attention to these things, and the more landscape photographers we have, the greater the chance of reform in these matters

I spoke last month of some pictures at the recent exhibitions on platinum paper developed with a brush and glycerine. Since then I have tried the process myself, and have been pretty successful. The method not being generally known, and my own particular modification thereof being simpler than that advocated in the text books, I venture to give very briefly the *modus operandi*:—

Take a small quantity of the ordinary developing solution as recommended by the makers, and add to it an equal volume of pure glycerine, a tablespoonful of solution will be sufficient to develop a dozen prints. Having printed in the usual way, take the faint print from the frame, and lay it flat before you upon a piece of blotting paper, or a drawing board, to which it may be pinned down if any tendency to curl is displayed. Two camel hair brushes, a No. 1 and a No. 5 are desirable, the larger one for spreading the developer at first, and the smaller for working at special portions of the print afterwards. Dip the large brush in the developer (which should be well stirred to ensure thorough mixing of the glycerine), and having wiped off all the superfluous liquid by the edge of the vessel, or on some blotting paper, begin about the centre of the print to rub energetically at the faint image, going over the most important objects first, and taking care not to produce a hard outline This can only be safely avoided by keeping the brush free from excess of liquid as already described. In a few seconds the image will begin to come out, and then the outline of the developed portion may be a little extended by brushing from within outwards, then also those portions which it is desired to make bolder may be strengthened by a more generous application of developer with the smaller brush. Last of all, objects on the margin, which it is desired shall appear only faintly in the result, are treated, and then when the depth of the whole is great enough, it is plunged into the hydrochloric acid. If by inadvertence, the margin received an overdose of solution, it should at once be mopped up with a wad of cotton wool, drawing the wad inwards, that is from the dry margins to the innermost portion. The advantages of this method are that one can leave out almost any objectionable object, strengthen any particular portion, and impart a very pleasing sketchy appearance to a photograph which is somewhat indifferent from a pictorial point of view. I may add that if development takes a long time, the print of course should be protected from strong light, or a slight degradation of the whites will take place. On the other hand this is occasionally an advantage, as for instance in the case of a landscape without clouds, for it is often possible to put in such a suggestion of atmosphere, or even by careful treatment, to produce a slight cloud effect.

This is the lantern season here, and its advent has been so far symbolized by the introduction of two new and very slow makes of plates for direct exposure to daylight or gas light, and for development by feeble gas light or the illumination afforded by a candle. The procedure is as follows:—An exposure of two minutes or so four inches from an ordinary gas burner, or on the other hand about half a minute to weak daylight. An excellent range of tones is to be obtained by varying the constitution of the devoloper. The following formulæ is recommended by Messrs. J. J. Griffin & Sons, for their so-called Gaslyt" plates:

FOR BLACK TONS.

| | |
|---|---|
| Water ... ... ... ... | 8 ounces. |
| Metol .. ... ... ... | 4 grains. |
| Sodium sulphite crystals ... ... | 75 " |
| Hydroquinone ... ... ... | 16 " |
| Sodium carbonate crystal ... ... | 280 " |
| Potassium bromide ... ... ... | 16 " |

FOR WARM OR SEPIA TONES.

| | |
|---|---|
| Solution (as for black tones) ... ... | 1 ounce. |
| Water ... ... ... ... | 2 ounces. |

10°/o Potassium bromide solution, 10 drops, or 1 grain of the solid substance.

PERCY LUND.

## *OUR HOME LETTER.*

*December 21st 1899.*

This month I propose to deal with technical matters only, as the introduction of several new methods seems to warrent the use of all my space here for them.

Strenuous efforts are being made by different manufacturers to effectively replace glass by some other support for plates. We have already the productions of Messrs. Wellington & Ward, and the Secco-Film Co., Ltd., in this direction, and now Mr. J. T. Sandell has devised a film to which he applied the title "Cristoid," wherein all support of any kind is done away with, and the film itself is simply thickened in sufficient degree to enable it to stand the wear and tear to which it will be subjected in the camera and in development. It is really a double film, and the lower layer consists of a slow speed gelatino-bromide film upon which and in intimate contact there with is a more sensitive layer of emulsion. Now there are two or three extraordinary points about this film. The first is it may be used either one side or the other; if the lower side is placed outwards it becomes a slow film, if the upper side, a rapid film. More extraordinary still is the behaviour of the film in the developer, or rather in subsequent washing. Having no support it stretches very considerably, so that a half plate becomes enlarged to the dimensions of about 7 by 5, a quarter plate to 5 by 4 and so on. If it is desired, however, to maintain the films at their original size, this can be accomplished by immersion in methylated spirit. The final treatment necessary is to squeegee the film on to a glass or ferrotype plate in the same way that glazed P. O. P. is treated. Of course these films reduce halation to a minimum, and since there is no support, they cannot possibly frill from it. They seem in fact to have all the advantages of plates with none of their disadvantages. As yet we have not been able to make a practical trial of the films because they are not on the market, but we look forward to experimenting with them before very long.

From an important article in *Photography* contributed by Mr. Alfred Watkins, the efficiency of different developers can be pretty clearly comprehended. The writer made a large number of experiments with different developers, each developer was made up with an identical formula consisting of:—

No. 1.

| | |
|---|---|
| Developing Salt ... ... ... ... | 80 grains. |
| Sodium sulphite ... ... ... .. | 240 " |
| Water to ... ... ... ... ... | 10 ozs. |

No. 2.

| | |
|---|---|
| Sodium carbonate ... ... ... | 480 grs. |
| Water to ... ... ... ... ... | 10 ozs. |

Equal parts were taken, and a developer was thus provided containing 4 grs. developing salt, 12 grs. sodium sulphite, and 24 grs. sodium carbonate to the ounce. The trials were made with three distinct plates Ilford Ordinary, Paget XXXXX, and Imperial Special Rapid, all the developers being tested with each brand of plate. I need not give further details as to the experiments, which were carried out with the greatest accuracy, but the results will be found in the following table:—

| | Appearance. | Factor. | Time of Development. |
|---|---|---|---|
| Pyro ... | 16 secs | 7 | 1¾ mins. |
| Metol . | 5 " | 22 | 1⅞ " |
| Ortol ... | 15 " | 8 | 2 " |
| Adurol | 50 " | 5 | 4 " |
| Kachin | 42 " | 9 | 6¼ " |
| Hydroquinone. | 62 " | 5 | 5¼ " |
| Glycin | 62 " | 6½ | 7 " |
| Hydro-metol... | 7 " | 13 | 1⅛ " |

By reference to the last column it will be seen that pyro, metol, and ortal stand highest in regard to speed, whilst most of the other developers take very much longer to accomplish the same work. Mr. Watkins regards a mixture of hydroquinone and metol as one of the most efficient developers. He has not found that any one developer is able to attain a denser deposit than any other, all appear to have equal capabilities if used long enough. The experiments all point to the material advantages of pyro and metol over all ordinary purposes, and serves to further convince the user of pyro that he cannot do better than stick to the developer with which he has long been familiar. Capt. Abney gives certain advice relative to the speed of plates which should be employed for landscape work, and he does not entirely agree with the familiar text book rule that a slow plate is desirable; indeed excepting in rare instances, he prefers rapid plates to slow ones, because the gradation they yield is better, the results less harsh, the detail in high lights and dark shadows more evident. But this statement is issued with a caution. I quote his observations from *Photography*. "But when using rapid plates care has to be taken that they will give sufficient density in the highest lights. It plate makers would use sufficient iodide in the emulsions equal rapidity can be obtained, but with an increase in density. Plates made of pure bromide are apt to suffer in gensity-giving quality if their rapidity is pressed to a maximum." With all due respect to Capt. Abney it seems to me that the best thing to do is to employ a plate of medium rapidity for practically all one's work. To change at all often from quick to slow, or vice-versa introduces all sorts of opportunities for error in both exposure and subsequent development.

Those who are not fortunate enough to possess a camera especially for copying may take the advice of George Kilburn, who describes a method of utilizing the ordinary tourist camera, in a Recent issue of *The Magic Lantern Journal.* A square tube of stiff cardboard is placed where the lens front fits, the junction being carefully made in order that it shall be light-tight. To accomplish this it is recommended that the extension tube should be put through the back of the camera until the wide end presses closely

against the aperture. It is then a simple matter by means of strips of wood with projecting velvet, or other soft cloth to effectually shut out all light. The inside of the tube must be painted dead black. With an arrangement of this kind it is possible to copy pictures or photographs the same size.

PERCY LUND.

## *WASHING.*

WASHING is simply the process of melting the soluble salt of silver out of the film by the application of water to it. The rapidity of this process is directly proportionate to the quantity of pure water which is brought in contact with the salt. This fact is familiar to us all in the making of solutions for we soon perceive that the stronger the solution the longer it takes to dissolve the last crystals and the more the bottle requires to be shaken. The more then that we can bring pure water in contact with the film continuously the quicker will diffusion take place. If we put a film into still water the force removing the salt is gravity alone; the salt in solution being heavier than water it sinks to the bottom of the vessel. By changes of water and by rocking the dish we try to create the necessary conditions for quicker removal but plainly the best method must be by placing the films in running water *i. e.,* in water which is continually moving over the face of the film. Most photographers in this country adopt the simple expedient of putting their prints into a tub of water and letting them soak but the drawback to this is that owing to the time required for diffusion of the salt not unfrequently they find the film and the paper support separate at the bottom of the tub.

If as is the case in Madras we have a standpipe available we can make for two or three annas a washer which will wash prints or negatives quite clean in half an hour. It is only necessary to get an empty kerosine oil tin and in the side close to the bottom bore a small hole about ⅛ of an inch in diameter and the thing is done. This washer can be improved as follows at a very small expense; get the tinman to make a tin frame about 1 inch high which will fit into the kerosine tin loosely and on the top of it solder a piece of wire netting; it can be further improved by making a hole in the side of the tin about half way down and soldering a square tube of tin from it to the top of the tin and on the top of this putting a tin funnell rising about two inches above the top of the kerosine tin into which the water should be run. It can be further improved by fitting a small tin tube into the bottom hole and putting on it a small tube of india rubber which will hang on a tin loop soldered to the side of the tin about an inch from the top. This will prevent the tin ever running dry. Water should be let into this washer so as always to keep it full. This is easily attained if the hole at the bottom is not made too big any excess will run on the top. If a standpipe is not available a barrel should be provided which will cost about 4 to 6 rupees and into it a small tap like a filter tap must be fitted. If an old filter tap is not available a suitable tap can be got in the bazaar for about Rs. 1-2. The writer has had a washer with all the improvements above described jappaned one coat inside made for Rs. 1-2, the India rubber tubing being about 12 annas extra. The barrel cost Rs. 4 and the tap Rs. 1-2. This washer will wash any size prints up to 12 x 10 or negatives up to the same size.

G. S.

## *PROCEEDINGS OF THE SOCIEY.T*

(JANUARY.)

**Committee Meeting held on 15th January at 6 p.m., at the Govt. Museum, Egmore.**

PRESENT:—Mr. C. E. PHIPPS, *in the chair*:

Messrs. A. E. LAWSON, A. PILKINGTON, MAJOR VAN-GEYZEL, I. M. S., Mrs. PALK.

(1.) Passed the Treasurer's accounts for 1899, showing a balance of Rs. 1092-10-7 to the credit of the Society on 31st December last.

(2.) Drafted and passed the Annual Report for 1899.

## *ANNUAL MEETING.*

**Annual General Meeting held on 15th January at 6-30 p.m., at the Govt. Museum, Egmore.**

PRESENT:—Mr. C. E. PHIPPS, *in the chair*:

Hon. Mr. G. STOKES, Messrs. A. E. LAWSON, A. PILKINGTON, MAJOR VAN-GEYZEL, I.M.S., Mrs. PALK.

(1.) The draft Annual Report was adopted, and the Financial Statement was accepted as audited, and was passed.

(2.) The status of the Society was considered to be quite sound, for with old defaulters weeded out of the membership list, and with a good balance at the bankers, it was considered that the Society is stronger now than it has been for some years.

(3.) The following office bearers were elected:—

*President.*

C. E. Phipps, Esq.

*Vice-Presidents.*

Major J. L. Van-Geyzel, I. M. S.
Hon. Mr. G. Stokes.

*Committee.*

A. Pilkington, Esq. | Rev. A. Moffat.
E. Thurston, Esq. | A. Chatterton, Esq.

*Honorary Secretary.*

Mrs. Leet Palk.

*Honorary Treasurer.*

A. E. Lawson, Esq.

(4.) A vote of thanks was passed to Mr. Dunsterville for his services as Honorary Secretary, Treasurer and Editor during the past year.

(5.) The Honorary Secretary was authorised to make her own arrangements in seeing the *Journal* through the Press, and in providing demonstrations for the Monthly Meetings of the Society.

### *Annual Report.*

The Committee beg to lay before the members the following Report upon the proceedings of the Society during the year 1899.

The number of members, including seven elected during the year, was 89; but 34 names have been removed from the list, and 13 resigned from 31st December last, leaving 42 members on the list at the commencement of the new year.

The cash balance on the 1st January, 1899, was Rs. 1,031-7-5; during the year the sum of Rs. 1,532-11-4 was received (Rs. 916-10-10 for subscriptions and entrance fees, and Rs. 615-10-0 for advertisements and sales of *Journal*) making a total of Rs. 2,564-2-9. The total sum disbursed during the year was Rs. 1,471-8-2, (the principal items being Rs. 818-7-2 for the *Journal* and illustrations, Rs. 299 for medals presented at the last Fine Arts Exhibition and Rs. 114-2-0 for fitting up the new dark-room at the Museum), leaving a cash balance of Rs. 1,092-10-7 at the credit of the Society on the 31st December 1899.

During the year, the attendance at the Monthly Meetings was very small, with the result that but little work has been possible. This and the apparent diminution of interest in the Society the Committee cannot but regret.

Arrangements have been agreed to whereby the amount of subscription due from each member would be punctually collected by posting the first number of the *Journal* for the year by Value Payable Post; but before collecting subscriptions for the new year, the Committee think it desirable to take the sense of the Annual General Meeting on the question of the status of the Society.

### The Honorary Treasurer in account with the Amateur Photographic Society of Madras.

*Dr.* **FOR YEAR 1899.** *Cr.*

| Dr. | Rs. | A. | P. |
|---|---|---|---|
| To Balance from preceding account ... ... | 1,031 | 7 | 5 |
| ,, Entrance fees and subscriptions received 1899 ... ... ... ... ... ... | 916 | 10 | 10 |
| ,, Receipts for advertisements and sale of *Journal*. | 615 | 10 | 0 |
| ,, Sundries for postages, &c. ... ... ... | 0 | 6 | 6 |
| Total Rs. ... | 2,564 | 2 | 9 |

| Cr. | Rs. | A. | P. |
|---|---|---|---|
| By Expenses of monthly meetings ... ... ... | 82 | 6 | 5 |
| ,, Affiliation fee—Royal Photographic Society of Great Britain ... ... ... ... .. | 15 | 12 | 6 |
| ,, Cost of medals presented at Fine Arts Exhibition, 1899 ... ... ... ... ... | 299 | 0 | 0 |
| ,, Refund of Subscriptions over paid ... ... | 14 | 0 | 4 |
| ,, Cost of fitting-up dark-room at Museum, Egmore. | 114 | 2 | 0 |
| ,, Gratuity to former Treasurer's clerk ... ... | 25 | 0 | 0 |
| ,, Cost of Publication of *Journal* ... ... ... | 818 | 7 | 2 |
| ,, Postages, stationery and petty expenses ... | 102 | 11 | 9 |
| | 1,471 | 8 | 2 |
| Balance Rs. ... | 1,092 | 10 | 7 |
| Total Rs. ... | 2,564 | 2 | 9 |

Balance to new Honorary Treasurer Rs. 1092-10-7.

## *PROCEEDINGS OF THE SOCIETY.*

(February.)

**Monthly Meeting held on 10th February at 6 p.m., at the Govt. Museum, Egmore.**

Present:—Mr. C. E. Phipps, *President* in the chair. Major Van-Geyzel, Mr. Pilkington, Mrs. Palk.

The Honorary Secretary was requested to write to two members residing in Madras to ask them to act on the Committee.

The Honorary Secretary was authorised to advertise for an Editor for the *Journal* and Demonstrator on a monthly salary, to be fixed at the next meeting.

In consequence of the small attendance the advertend demonstration on "The Camera" by Surgeon Major Van-Geyzel, I. M. S. was postponed till next meeting.

## *NOTES.*

BLOCKING OUT SKIES, ETC., IN NEGATIVES.

Occasionally, through some local defect, we have to block out the sky portion of some of our negatives, and as novices are prone to think that this operation is attended with no little risk, the necessary procedure is detailed below, so that they themselves may perform that operation successfully.

The negative should be varnished before commencing operations. This is a good precaution, as should any of the ink (to be described further on) by chance encroach on the picture or any place where it is not required, a damp cloth will easily remove it.

The ink before mentioned is made by grinding some Indian ink upon a piece of marble, and adding,

at the same time, a small quantity of powdered orange chrome. This ink is perfectly opaque. The orange chrome prevents the gum of the Indian ink from cracking the varnish on the negative, which it would, without doubt, do in a period of three or four months.

When everything is ready, go round the outline with a fine sable brush, and afterwards fill in the remainder of the sky with a larger brush.

So very easy and simple is the above manipulation that proficiency is acquired with very little practice. I may say that this is an ideal method for blocking-out machinery.

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## RELIABLE NEGATIVE VARNISH.

The following is a very good negative varnish, which I have used for years, and I believe has never been in print before :—

| | |
|---|---|
| Gum juniper ... ... ... | ... 90 gr. |
| Gum frankincense ... ... ... ... | ... 1 dram. |
| Alcohol ... ... ... ... ... | ... 3 oz. |

Filter through fine blotting paper, and use the clear solution.

ORCHADIAN.

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## *EXTRACTS.*

### *Colours in Lantern Slides.*

By John B. Haggart.

During the past few years there has been a very decided preference to produce lantern slides of various colours and tones. These are, without doubt, a marked improvement on the ordinary black-and-white normally exposed and developed lantern slide. It is for those amateurs who are never above taking need of a few simple hints that the following notes are written.

The process by which we are about to consider how best to produce tones of warm and cold qualities, is that known as the bromide process, and one which is largely used by amateurs. The plates are put up in dozen packets, and are to be bought of any photo dealer for is. This process offers better facilities, as far as the amateur worker is concerned, than any other. By its means slides can be made by reduction in the camera, either by artificial light or direct daylight, or contact slides can be made by exposing them under the negative in an ordinary printing frame.

Generally the plates are to be had in two speeds—slow and rapid. Our experiments lead us to the use of the slow quality.

By giving a normal exposure and developing with an ordinary developer a warm black tone will result. However, if we increase the length of exposure by three or four, or even up to twelve times that necessary for a warm black, and develop with a well-restrained developer, to which some carbonate of ammonia has been added, colours ranging from brown to red will be obtained.

The following is the developer which I myself use. It is a slightly modified one of Messrs. Mawson and Swan :—

| | |
|---|---|
| A.—Pyro .. ... ... ... | ... 25 gr. |
| Ammonium bromide ... ... | ... 25 ,, |
| Potassium metabisulphite ... | ... 50 ,, |
| Water up to ... ... ... | ... 10 oz. |
| B.—Ammonia (·880) ... ... | ... 80 minims. |
| Water up to ... ... ... | ... 10 oz. |
| C.—Carbonate of ammonia ... | ... 1 oz. |
| Water ... ... ... | ... 10 ,, |

For use, take equal parts of A and B solutions. The C solution, along with a ten per cent. bromide of ammonia solution, is necessary before we can produce colours.

The theory of this method of obtaining different colours and tones on lantern plates by this method, and which must always be kept in view, is that the more exposure given, the more C solution and ammonium bromide solution must be added to the developer, and the more warm the tone obtained. Development will, of course, also be prolonged. I cannot give the reader any absolute guide for slides that are proposed to be made by reduction in the camera, as the exposure necessary varies accordingly as the size of stop used, quality of light, density of the negative, etc. The length of time can easily be determined by trial and error, always, of course, bearing in mind that the constituents of the developer must be varied to suit the particular exposure given, and that the longer the exposure, the warmer will the resulting tone be.

Underneath I give the relative exposure which I have found necessary when working by the contact method with Edwards' XL lantern plates for the various tones and the compositions of the developers used :—

| Exposure. | Colour Obtained. | Composition of Developer. |
|---|---|---|
| Normal. | Black. | ½ oz. A, ½ oz. B. |
| Twice normal. | Dark brown. | ½ oz. A, ½ oz. B, 40 minims C, 10 minims bromide sol. |
| Four times normal. | Purple brown. | ½ oz. A, ½ oz. B, 60 minims C, 20 minims bromide sol. |
| Seven times normal. | Photographic purple. | ½ oz. A, ½ oz. B, 80 minims C, 40 minims bromide sol. |
| Twelve times normal. | Red chalk. | ½ oz. A, ½ oz. B, 120 minims C, 60 minims bromide sol. |

It is perhaps worth mentioning here that plates that have been developed with a developer containing carbonate of ammonia have a sort of a scum look when viewed by reflected light. This has no detrimental effect on the lantern slide. I may say that it is a little difficult to produce any special tone consecutively, so that it is best to have the sky on the negative being printed from, or perhaps some difficulty will be experienced in matching, if the sky and subjects are on different plates.

Any slight deposit that may occur on the high lights can be readily removed by the application of a dilute solution of Howard Farmer's ferricyanide reducer. Be careful and wash well after its application.

Warm colours can readily be obtained by means of intensification. The following is the procedure necessary, together with the formulæ used by myself :—

Bleach the slide—which should previously have been well washed, to take away any free hypo, or stains will result—in

| | | |
|---|---|---|
| Mercuric bichloride | ... ... | ... 100 gr. |
| Bromide of ammonia | ... ... | ... 100 ,, |
| Water to | ... ... ... | ... 10 oz. |

When the transparency is bleached through to the glass side remove it, and wash well for half an hour.

By developing the slide with any of the ordinary developing solutions a stronger image will be obtained, but if treated in any of the undermentioned solutions many fine colours will be obtained. Finally, it is necessary that the slide should be well washed. Immersion in a solution as under will give an equisite red-brown colour:—

| | | |
|---|---|---|
| Common washing soda | ... ... | ... 1 oz. |
| Water to ... | ... ... ... | ... 3 ,, |

A warmer black than the original is obtained by placing it in a solution of ammonia (·880) 10 minims, water 2 oz.

Soda sulphite also gives a warm black, a 20 per cent. solution gives a very nice colour.

A rich brown tone is got by placing the slide in an ordinary fixing bath. The images in all these cases, of course, become stronger, so that only weak slides are suitable for this treatment.

For those who may want to imitate moonlight scenes or surf studies, I give formulæ for the production of green and blue tones. Personally I prefer to do these subjects by the carbon method.

A beautiful green colour will be obtained if the slide is immersed in

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| Ferricyanide of potash | ... ... | ... 10 gr. |
| Oxalate of iron ... | ... ... | ... 13 ,, |
| Water to... | ... ... ... | ... 20 oz. |

The slide will turn a dark-blue colour. Take out and place in

| | | |
|---|---|---|
| Bichromate of pottasium | ... ... | ... 2 gr. |
| Water ... | ... ... ... | ... 5 oz. |

for a very short time. When the slide dries, a pleasing green colour will have been obtained.

Blue coloured slides are very easily made, by prolonging the toning in the ordinary sulphocyanide of ammonium toning bath.

I will draw to a close by recommending any person who wishes to render ice in a lantern slide to over-expose and develop for a sepia colour, then toning in a sulphocyanide solution of gold.—*The Amateur Photographer.*

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## *On Groups.*

BY MR. FRANK M. SUTCLIFFE.

THERE are many kinds of groups: groups of mountains, groups of trees, groups of leaves, groups of people, and many more; with groups of people does photography only seem to fail. I have here on the table a picture of a group of mountains, the group is well arranged; to be sure I cannot see the whole of every mountain, and one mountain seems to make all the others look insignificant, but that seems to be the way with all groups except (need I add?) photographic portrait groups. I have only to look out of the window, the first thing which catches my eye is a group of larkpur leaves, a week old; they have escaped being eaten up by slugs and are now taking advantage of the rain to grow as fast as ever they can, and though there are thirty leaves which I can count easily and many more which I cannot count from here, yet the arrangement of these thirty leaves into one group or plant is very different from any photographic group I ever saw. There is, to the lower right hand side of the plant, one leaf far more in evidence than all the rest. I had in fact been looking at the perfect symmetry of this one leaf a long time before I noticed that there were any others. This leaf is the only one out of the thirty which looks this way; it is the most beautiful green stir which can be imagined set in a background of deeper green velvet, not one of the other leaves hides any of it, which cannot be said of any other leaf on the plant excepting one. This other leaf catches the eye after it has left the star. This second leaf is half opened and resembles a crown. As for the rest of leaves they can be distinguihed one from another, but with difficulty. Many turn their backs on me, many their sides, some are all but hidden, only one is seen in full face. I open one of the numerous sixpenny weeklies. Here is a group of hockey players. Are they arranged like the larkspur plant? Not a bit. There is certainly one figure with a more beautiful face than the rest, but not her face alone looks towards the camera, but all the others as well, there is one figure taller than the rest, but he does not call to mind a crown, rather he reminds one of a lamp post. There are other groups in this weekly paper, one of royal personages, but for all their royalty they are not so grand nor so imposing in their group as my one larkspur plant. There is, too, a group of footballers—no I beg their pardon I see they are cricketers. If I am not very much mistaken I have seen this same group arranged in the same way for the last twenty years. Why the newspapers keep on printing it is odd—must seem very odd to those who have never photographed a group, but those of us whose lives are spent in taking groups, when we are not taking babies, have got to understand human nature, at least that human nature which wants taking in groups by this time. If there was not such a thing as selfishness, photographic groups in a natural way would be easy, but as there is such a thing as selfishness each individual atom of every group will not let another atom take up more room in it or appear to greater advantage than he does. Just let a photographer try to arrange a group of footballers—supposing be suggests that they should sit at a table with pipes and beer, some with their backs to the camera but most of them intent as listening to the talk of one who with outstretched hand, draws the rest towards him; supposing he gets as far as this and is just about to expose, one member who cannot see the photographer will say: "Lookhere, mister, we want none o'this; we wants a group in proper style same as the Rovers and all the other clubs has, the forwards here and the half-backs there; either take us proper, or not at all." It is the same with groups in the studio. If the photographer allows the parts of the group to do anything but look into the camera there is sure to be a complaint that you cannot see the little girl's eyes, or that the little boy's nose is not good enough to be taken in profile.

As photographic groups are therefore not groups at all, would it not be as well if photographers openly acknowledged the fact and made them what they really are, mosaics of people near together. This could be done by ruling lines round each figure, preferably in black.

It is doubtful whether it is politic of the photographer to take groups at all, in many cases the price charged for groups is much less than for single portraits. If no groups were taken there would be more single ones taken,

and photographers would not be called on so often to make enlargements from single heads out of groups.

The fact that there are difficulties in the way of the photographer who would make pictorial groups, should not keep him from trying to make them. The difficulties are greater indoors than out-of-doors. Out-of-doors a setting such as a seat under an apple tree, on a lawn, or a bank-side, or a stile, suggests the arrangement; all the photographer has to do is to see that his figures do not suggest the presence of the camera. Indoors, if more than three or four figures are to be taken, it is necessary to have a long studio and to work with a lens of long focus; as a rule it is better to take all groups longways of the plate, the figures can then be kept further apart and a less "photographic" picture obtained. In my own studio I have a piano which I find a useful thing in suggesting groupings; one sitter can be asked to play and all the rest of the group to listen If not content with this, they can help by turning over the music or with a violin or 'cello. The groups which Du Maurier used to draw are full of suggestions to photographers; our lenses unfortunately will not allow us to do much that we would like to —for instance, it is impossible to cover say a third of the plate with half-length figures and have other full-length figures further away.

But as we said before, making pictorial groups will after all only help to spoil the photographer's temper; no matter how perfect he makes them he will get no orders for them unless every one is turned to the camera. —*Photogram.*

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## *The Hands in Portraiture.*

By Frank M. Sutcliffe.

If a score of photographers were asked to state what was their *bête noire*, in all probability most of them would reply:—the sitters' hands. The more conscientious the photographer is, the more does he study this subject. If there is one thing more than another which stamps a photographic portrait as a machine made thing, it is the hands. It requires much skill and experience on the part of the photographer to dispose of his sitters' hands, just as it takes time for the photographer to secure a natural expression on their faces. The photographic portraitist of to-day has to fight against three principal obstacles:—the nervousness of the sitter; the conventional ideas of the sitter: and the short comings of his lenses. The nervousness of the sitter is too often caused by the want of tact on the part of the photographer, or want of tact on the part of the photographers who have taken the sitters' portrait before. Children are seldom nervous. Good looking people are not so nervous as plain ones: perhaps they are more confident that the result will be satisfactory; though it is well known to photograpers that plain people make the best portraits, but to explain why would take us too far away from our subject.

It is the nervousness of the sitter which makes the hands so difficult to deal with. Note the unstudied graceful positions the hands fall into when there is no camera in the room, or when the photographer is not near his camera. Note how stiff and unnatural they become if the sitter thinks they are being noticed: to expose a plate while the sitter is thinking of her hands is foolish. Unfortunately the sitters' mind changes so quickly that, if the hands are forgotten one minute, and the photographer is about to expose, the chances are that the sitter suddenly wonders whether her dress is right, and the hands are moved to feel whether the shoulders are straight or the buttons fast at the back. Then the hands are thought of again, and the artful photographer has to beguile her into forgetting them again. If he has not time to do this the quickest way out of the difficulty is to put something into the hands, a book, a needle, or what not; a piece of embroidery or needle-work is invaluable to the photographer as with its aid he can find graceful employment for his fair sitters' hands.

Some people, who cannot be classed as nervous, place their hands naturally, until attention is drawn to them. It is, therefore, wise not to speak of the hands to the sitter. One well-known dodge is to pretend to take bust portrait while including the hands. Many people if they think the photographer is including the hands in a portrait, will exclaim, "you will not take my hands, they come out so big," suiting the action to the word, as they put them palm downwards on either knee. Every photographer of spirit will take no heed to this exclamation if he thinks the likeness will be improved by including the hands.

This brings us to the second and third obstacles we have to contend with:—The conventional ideas the sitter has about hands, and the shortcominigs of lenses. People think their hands are big in a portrait because they have not learned to see properly. They imagine their hands in reality are much less than they are. Nine people out of ten will laugh at you if you tell them thet their hands are as big as their face. That part of the press which pretends to tell the most beautiful of God's creations—woman—how to make herself yet more beautiful encourages the mistaken idea which people hold with regard to their hands, and in the fashion plates hands, withered and shrunken to a degree, are drawn week after week. Women, who know no better, fondly imagine that they have such attenuated limps, and express their disappointment when they fiind the camera is more truthful than the fashion plate. We English people pride ourselves on our honesty and uprightness, yet we are not really honest, or we should send all those editors and publishers who publish such lies about hands and feet week after week, to the place which is waiting for all liars. Now that photography has taught artists to see correctly they have no excuse that they do not know better.

Few people seem to have noticed the great difference there is in the shape and size of hands, and that the hands are quite as characteristic of the subject as the face is. The work people do, *or leave undone*, is expressed by their hands. Who has not felt a creepy sensation run down his back as he has looked at the fat flabby hands of the over-fed drone; or who has not admired the beautiful hands of the artist or musician? The painter's hand is without exception a beautiful hand, and is generally graceful in all its movements. The calling of the painter compels the fingers to be strong and yet delicate; the principal feature in the hand, the fore-finger, is developed in a fine way from incessant work while the most beautiful feature, the little finger, becomes well developed, too, from being constantly used as a support and rest for the other fingers. Now that people have got rid of the foolish idea which possessed them in the early Victorian age, that work was undignified, and should be left to *common* people, and by the greater amount of exercise now taken, the hands should be developing and increasing in beauty, strength, and size. Painters, too, are seeing the foolishness of idealising all hands. In the September number of *The Studio*, in an article by Arthur Bell, on the work of Cecilia Beaux, we read:—"Artists with few exceptions

paint the hands of all their models in the same style." Vandyke, Reynolds, and Romney are quoted as erring in this respect, while the work of Cecilia Beaux is spoken of highly as showing most careful treatment, for, according to Mr. Bell, that artist paints the hands *as they are*, and not as she thinks they ought to be; the hands in one example of a lady, holding a black cat on her shoulder, are highly spoken of because "no attempt has been made to tone down or idealize their somewhat clumsy character."

Unless the sitter gives the photographer or painter all the help she can with regard to the matter of dress, a successful picture cannot be depended on. All ladies and all photographers know that the hands look more conspicious on a dark dress than on a light one, and that they require more careful study in the former case. When the hands stand out by contrast from their darker surroundings, the lady who wishes her hands to come out large should put on a dark dress. However, it is not often that this wish is heard, for the use of short focus lenses has made the hands in very many portraits *appear* too large. If photographers would only use lenses of two or three times the focal length of the diagonal of the plate we should hear no more of the exaggeration of the camera and lens, and the reproach that the writer's father once made that "Photography at its best was but the reflection of a gutta-percha world in a brass door handle" would not be cast in its teeth. We all know how a brass door-handle exaggerates the end of our nose as we look into it; short focus lenses do the same in a lesser degree.

In the case of a three-quarter or full length portrait in dark drapery, we find the hands, the only other unclothed part of the body, stand out by contrast from the rest, and catch the eye often before the face. Painters and engravers have noticed this, and have kept the hands down by lowering their tone. The photographer can do this *if his sitters will let him*, but the photographer too often gets sat upon by his customers for attempting to make their portraits pictorial; that a photogram should be anything but a hard, bare, record of as many thousand little facts as possible, is not tolerated by many Even men who should know better will complain that they had washed this hands and had not been playing with the coals, if the photographer, in his excess of artistic zeal, has attempted to lower the tone of the two white hands.

In a photographic portrait we are seldom called on to express anything but repose. The fingers are therefore kept near together and are not separated as when animation or fear, or greed separates them, but a sensitive person will, while speaking, gesticulate with the fingers more than a less sensitive one; the sensitive person will appear to speak with every finger, especially with the forefinger, the little finger, and the thumb, and it will be noticed that the forefinger and the little one will often be in advance of the middle and third fingers. Advantage may be taken of this by the photographer; for when these two fingers are in advance, they partly hide the rest and so make the hand appear more expressive.

As some people seem to be unable to move their necks, but move their whole bodies, when they need only move their heads, so some people seem to have no use in their wrists. A beautiful hand is always joined to a flexible wrist; sometimes if the hand appears stiff a request to the sitter to bend the wrist a little will make it all right.

A position for the hands, or at any rate for one of them, which is eminently useful, is when the hand is made to support the head; if care is taken to show the edge or inside of the hand almost any hand looks well. The hand can be used to support the forehead, when the head is bent down; or the chin, when the head is higher.

Some people have beautiful thumbs which give a beautiful curve from the end of the nail to the wrist show how by separating the fingers a more graceful effect is formed than would have been the case had a fist been made of the fingers.

Sometimes part of the hand can be hidden in the folds of the dress, and any extra width reduced.

Examples might be multiplied indefinitely, but enough has been given to show that observation on the part of the photographer is the only thing required to pass into oblivion the objection:—"hands come out so large alway."—*The Photogram.*

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## *The Toning of Black Images.*

BY A. D. PRETZL.

ALTHOUGH everyone recognizes that there is a fashion in dress, it is not so generally recognized that we have fashions or cycles in almost everything else as well. Years ago croquet was the game that was played on private and public lawns, but this was ousted by lawn tennis, and now the years have revolved, and croquet seems likely to hold its own again.

As in our games and sports, so in our hobby of photography. Years ago black images were all the rage, then came the red-brown tones, mostly of uranium-toned bromides, then a wave of black, flat, lifeless tones ensued, and now it would almost seem that we were going to revert to browns, though of a somewhat darker shade than before.

The numerous "gaslight" bromide papers on the market and the formulæ for obtaining warm tones seem to point to a tendency to the warmer tone, which, though it can be obtained with certainty and ease when working with one negative under absolutely constant conditions, is not so easy when numerous negatives are printed from and only one or two prints required from each.

The following methods, which are by no means new, but merely old ones modified as experience has proved, are the most satisfactory for toning black images, whether on paper or glass, in the form of lantern-slides or transparency.

The most usual method of obtaining reddish-brown and sepia tones is by means of a uranium salt and ferridcyanide of potassium. The chemical action which takes place in toning is, of course, the formation of ferrocyanide of silver and ferrocyanide of uranium, the latter being precipitated upon the image in a form insoluble in water, but readily soluble in an alkali; hence it is usual to acidify the toning solution, and also to acidify the washing waters. The best acid is undoubtedly acetic, because it has no action on the silver image or upon the toned image.

In all the toning formulæ which I shall treat of there is one common solution, that of the ferridcyanide, which is best made up in a 1 per cent. solution with 10 per cent. of glacial acetic acid.

The uranium salt generally used is the nitrate, but it is better to use the acetate, and a 1 per cent. solution

of this, with 10 per cent. of glacial acetic acid, forms the necessary stock solutions.

The tones obtained by these solutions vary somewhat according to the proportion of the ferridcyanide and uranium, as there are two distinct ferrocyanides of uranium, which are precipitated the more readily when the above solutions are mixed in definite proportions.

For sepia tones an admixture of one part of ferridcyanide solution and two parts of uranium solution is the best; for reddish-brown tones, one part of ferridcyanide solution and one and a half parts of uranium solution; whilst for bright red tones equal parts of ferridcyanide and uranium solutions should be used.

There are certain precautions to be taken when using these solutions, notably, the absence of hyposulphite, and it is advisable to treat the print or image to a bath of ammonium persulphate (1 per cent.) before toning. Then, again, in toning for reddish-brown or bright-red, the prints should be allowed to lie perfectly still in the dish, or otherwise some of the image, which is in a readily soluble state, may be dissolved.

Considerable variation of tone can be produced by varying the time of immersion, as, for instance, by merely immersing a print in the bath destined for bright-red tones for a short time a warm sepia is obtained, but the image is certainly more liable to change when in this condition than if the proper bath is used, and the baths are so compounded as to give the correct tone, no matter how long the prints are immersed.

As I have already pointed out, these images are soluble in alkalies, and, therefore, it is advisible to a great extent to acidify the washing water with acetic acid.

All the above, and the following toning solutions, are more or less sensitive to light, and should, therefore, be kept in the dark.

This toning process is essentially an intensification, and should the print be too heavy when intensified, it may be reduced in intensity without alteration of color, by immersing for a short time in a 10 per cent. solution of ammonium sulphocyanide rendered faintly acid with glacial acetic acid, which dissolves the white ferrocyanide of silver without affecting the uranium salt. This process is particularly valuable for lantern-slides, as it leaves only the uranium image, which is much more translucent than the opaque ferrocyanide of silver, hence the shadows are much clearer.

Blue or greenish-blue tones are not much sought after, but they are specially suitable for some subjects, particularly in the form of lantern-slides, when they make a welcome change from the interminable blacks and browns.

The same ferridcyanide solution is used, and the second solution is a 1 per cent. solution of ammonio-citrate of iron with 10 per cent. of glacial acetic acid, and these two should be mixed in the proportion of one part of ferridcyanide and one and a half parts of ammonio-citrate. By prolonged immersion the image becomes quite a bright blue, and for lantern-slides this looks almost like a stain of an aniline dye if the ferrocyanide of silver be dissolved out with hypo, which has no effect on the blue image.

Numerous shades of pure green or greenish-blue are to be obtained by mixing the ferridcyanide, uranium, and iron solutions in equal parts, and varying the duration of toning.

For a rather rich brownish sepia there is no bath so easy to use as the ferridcyanide and molybdate of ammonia in 1 per cent. solution, in equal parts, and this has the advantage over uranium toning in that the prints can be washed in ordinary water.

Copper has been suggested as a toning agent for the bromide prints, but some prints thus toned six months ago have altered considerably, so that no great reliance can be placed on the permanency of this process. The best method is to dissolve ten parts of acetate of copper in one hundred parts of water, and add sufficient of a 10 per cent. solution of oxalic acid to precipitate the whole of the copper, then to pour off the supernatant liquid, and add sufficient neutral oxalate of potassium to dissolve the precipitate, adding enough water to make one hundred parts in all.

An intensification process, which also gives a brownish-black image, is to bleach the image in mercuric iodide solution, and then to treat it with a 1 per cent. solution of Schlippe's salt.

The various methods of lead toning are so unreliable, because of the difficulty of removing all the salts from the fibres of paper or from the gelatine, and also because of the enormous intensification that they give, that they should never be adopted.—*British Journal of Photography.*

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## *Carbon Transfers on Silk.*

Mr. E. J. Steer contributes an article on the subject in the current *British Journal Photographic Almanac.* He says:

"Certain kinds of China silks of close texture and most satins are suitable for the purpose. White or cream are the colours most often suitable, but other tints may be used with advantage. The process is very similar to that recommended by the Autotype Company for transferring carbon prints to drawing papers from the temporary support, and is as follows:—

"Develop the carbon print on waxed opal glass, and, after the alum bath, thoroughly wash and allow to dry. Take one ounce of Nelson's No. 2 photographic gelatine, and allow to soak for about an hour in eighteen ounces of water; dissolve by gentle heat in a water bath, and add gradually twenty grains of chrome alum, previously dissolved in two ounces of hot water, stirring vigorously, and strain through muslin.

"The silk or satin has now to be cut a little larger than the print, and soaked for a minute in the warm chromatised gelatine solution. Lift the fabric out of the solution, and lay it gently and evenly on the opal plate bearing the dried carpon print. Gently but firmly squeegee the superfluous gelatine from between the print and its silken support, taking special care that the material is in close contact with the print in every part, and dry in a warm current of air. When quite dry, the fabric well readily leave the opal temporary support, bearing on its surface the carbon print. The print may be spotted, etc., in the same way as paper prints, and any adherent wax may be removed with spirits of wine. Carpon prints transferred as above possess a peculiar charm, owing to the delicacy of the grain of the fabric, and every detail of the print is shown up to perfection."

## *COMPETITIONS.*

*(Open only to Members of the Society.)*

Subjects for Monthly Competitions.

| | | | |
|---|---|---|---|
| For March | " | ... | *Foliage.* |
| " April | " | ... | *An equestrian study.* |
| " May | " | ... | *A Village scene.* |

Half Yearly Competitions June "*A Water Scene.*"

## RULES.

*1. Two Special Competitions shall be held, in each year, in addition to a monthly competition.*

*2. The Committee shall select the subjects for the Special Competitions, and notice of the selected subjects shall be announced in the Society's Journal in February and in July of each year. The subject for each monthly competition shall be selected two months in advance by the members present at the monthly meeting, and shall be notified in the next issue of the Society's Journal.*

*3. Pictures, &c., competing for Prizes at the Special Competitions must reach the Secretary by the last day of January and of May, and those competing at the monthly competitions must arrive in time to be shown at the monthly meeting.*

*4. Prizes will consist of Silver and of Bronze Medals, and of Certificates of Merit.*

*5. Not more than one Silver and one Bronze Medal shall be given at each Special Competition, and one Silver and one Bronze Medal may also be given at these competitions for excellence in copying, enlarging, lantern slides, or any other special branch of photography. One Silver and one Bronze Medal shall be awarded half-yearly to the exhibitors who obtain the highest and the next highest marks respectively at the monthly competitions. The number of Certificates of Merit granted at each competition is left to the discretion of the Judges.*

*6. A member may receive only one Silver and one Bronze Medal in the special, and one Silver and one Bronze Medal in the monthly, competitions, held during the same year; but should a member who has been adjudged a medal be disqualified under this rule from receiving it, he shall be given a Special Certificate instead, marked 1st or 2nd Prize.*

*7. A Special Committee of three members shall be appointed Judges by the General Committee to carry out, subject to these Rules, all arrangements connected with the competitions.*

*8. The Special Committee shall be appointed after the Annual General Meeting in January, and shall hold office for one year, and any vacancy occurring will be filled up by the General Committee.*

*9. The Special Committee shall decide upon the merits of the pictures, &c., sent in for competition, and their decision shall be final. The system of judging the monthly exhibits shall be by awarding marks, a record of which shall be kept by the Judges, the marks being totalled and the results declared half-yearly. For this purpose, only the three highest marks awarded at each competition to each competitor shall be recorded, but not the aggregate marks gained by each for a number of exhibits.*

*10. If any member of the Special Committee is a competitor, the General Committee shall appoint a non-competing member to act as Judge at that competition instead of the competing member.*

*11. No exhibit shall compete twice, but pictures, &c., already exhibited elsewhere, may be sent in for the competitions.*

*12. Lantern slides sent in for competition shall be in sets of six, and shall be judged upon the screen.*

*13. The Special Committee shall not award any Prizes or Certificates, unless they consider the exhibits to be worthy of such distinction.*

*14. Each competing exhibit shall be the entire work of the exhibitor, and when sent in shall be accompanied by a Certificate in the annexed form:—*

> *"The (1) Arranging, (2) Exposing, (3) Developing, (4) Retouching (if any), (5) Printing and (6) Trimming and Mounting were done by me without assistance."*
>
> ____________________
>
> *Member, A. P. Socy. of Madras.*

*15. All pictures for the Special Competitions shall be mounted, and may, at the competitor's option, be framed but not glazed. Those for the monthly competitions need not be mounted, but should be trimmed.*

*16. Each competing picture should have a name or title, which should indicate the nature of the subject.*

*17. No competitor shall be allowed to send in more than six pictures to compete for any particular Prize, but the same member may compete in all branches specified in Rule 5.*

*18. The pictures gaining 1st and 2nd Prizes at the half-yearly competitions, and the best pictures sent for the monthly competitions, shall, when practicable, be reproduced in the Society's Journal.*

*19. To give up-country members an opportunity of seeing the competing pictures at the special competitions, the pictures shall be circulated to all members of the Society, not residing in Madras, who apply to see them. As this arrangement can only be carried out by the cordial co-operation of the members themselves, they are expected to forward the pictures without delay to the next member, and to send one of the accompanying post-cards to the Secretary, so that by this means the progress of the pictures may be traced.*

## List of Members whose Dark Rooms are available for use by Members of the Madras Amateur Photographic Society.

E. Maennig, Buckingham House, Tranquebar.


## *SALE AND EXCHANGE.*

I (W. Ch. Raghunayakulu P. Garu, Bobbili, Vizagapatam District) can supply Dallmeyer's Cameras and Lenses; and Watson's Cameras (in about 3 months from receipt of order) at Maker's List prices **at twelve annas a shilling. Terms strictly Cash with order.** Further particulars on application.

For Sale.—A pair of Magic Lanterns, with 5 in. condensers, and a dissolver, but without burners. No reasonable offer refused. Apply, Kumar Rajah of Bobbili.


## *NOTICES.*

*Members of the Madras Amateur Photographic Society are permitted to use this column free of charge for two insertions of each advertisement—all subsequent insertions of the same being chargeable at 2 annas a line. When an advertisement becomes liable to this charge, it will not be inserted unless a postal order or stamps to the value of the charge are previously sent, addressed to Graves, Cookson and Co., Scottish Press, Mount Road Branch, Madras. Advertisements received up to the 5th of each month will be inserted in the next issue of the Journal; those received after this date will be held over for the subsequent issue.*

*Subscribers, and others who are not regular dealers may make use of this column for advertisements by paying at the rate of 3 annas a line.*

## *Rates of Subscription, Payable in Advance.*

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*N.B.—The Journal is issued on the 15th of each month, and is posted free to members of the Madras Amateur Photographic Society.*

**Entrance Fee, Rs. 5.—Annual Subscription** *for Resident Members, Rs. 15; for Up-country Members, Rs. 12. Members joining after 30th June pay Half-year's Subscription.*

**Candidates for Election**—*should be proposed by one member and seconded by another; and they will be ballotted for at the following meeting.*

**Ordinary Meetings**—*of the Society are held on the first Friday of each month at 6 p.m. and members are at liberty to introduce visitors: meetings take place at the Museum, Egmore.*

**Letters to the Editor**—*should be addressed care of Messrs. Graves, Cookson & Co., Scottish Press, Mount Road Branch, Madras.*

**Letters to the Honorary Secretary**—*should be addressed to Mrs. Leet Palk, Locock's Garden, Kilpauk, Madras.*

**Letters to the Honorary Treasurer**—*should be addressed to A. E. Lawson, Madras Mail Office, Madras.*

**Communications regarding the issue of the Journal**—*should be addressed to the Publishers, as above.*

# LIST OF MEMBERS.

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